

# Computer work may clarify images in Bronson film

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presented at the Eastman Kodak Co. in Dallas in 1964.

"He told me the film was of no value because it didn't show the book depository building," Bronson said. "I did it to realize myself that the building was there until a couple of weeks ago."

Told last week that the film showed the building and two moving cameras walked in the alleged assassin's window, Newsum asked whether Bronson was "certain that's the film that we shot at" in 1964.

"Whether or not we actually saw him you are telling about, of course, I have no way of knowing that," Newsum said. "Whatever was reported there in memo was what we saw."

Bronson's movie camera captured last shot to Kennedy's head as the trap limousine approached the underpass on Elm Street. Jackie

Lee Kennedy lived in her pink suit, can be seen rising in the rear seat after realizing her husband had been shot.

The Bronson film of the head shot taken at a greater distance and showing less detail is not as dramatic as the Zapruder film.

Only seconds earlier Bronson used a 35mm Leica camera to snap a color photo of the first shot that struck Kennedy in the back.

Bronson, who at the time was chief engineer for Vane Manufacturing Co. of Dallas, took all his film of the moment when he perched atop a pedestal at the southwest corner of Main and Houston streets, aiming across Dealey Plaza toward Elm Street.

He said he took that part of the film that shows the school book depository building when an ambulance arrived near Houston and Elm, sitting in response to a call to aid a man who had

an epileptic seizure.

The revolving red dome light on the ambulance is visible in Bronson's film while the vehicle was parked on Houston, a few feet south of Elm. The police radio log shows the ambulance arrived about 12:23 p.m. and left for Parkland Memorial Hospital at 12:34 p.m.

When he was joined six minutes later by the arrival of the first gun shot, Bronson said, he accidentally triggered the shutter of his Leica. He got a somewhat blurred image of the limousine as about the time the first bullet struck Kennedy in the back, shortly after the vehicle turned onto Elm from Houston Street.

The resulting photo represents the first full view of the presidential limousine during the first 15 years after the fact.

Zapruder, who filmed from the pergola atop the grassy knoll in Dealey

Plaza, missed the first shot when the limousine moved behind a road sign on the north side of Elm Street. Bronson, filming from the opposite side of Elm without a sign to block his view, photographed Zapruder and his secretary on the pergola during the first hit.

The photo also shows L. Borneo Witt, the so-called "sidewalk man" who has said he was confronting a woman political protest staged at Kennedy when the president was killed several feet away. Witt can be seen in Bronson's photo of the first shot with his umbrella fully open and above his head while standing on the north side of Elm in Dealey Plaza.

Witt recently testified before the House Assassinations Committee that he didn't see the first shot strike Kennedy because "As I was moving forward I apparently had the umbrella in front of me for some few steps."

The committee's panel of photography experts had discounted the presence of human figures in the only other known movie film of the 6th floor window of the school book depository.

Robert Hughes, who was standing only several feet to the east of Bronson, took an 88-frame sequence of 8-mm color film showing both the presidential limousine and the school book depository. His film shows the limousine approaching the corner of Elm and Houston streets and cuts about five seconds later as the vehicle completed the turn in front of the depository about six seconds before the first shot was fired.

The Hughes film was analyzed by the Inst. Corp. of Lexington, Mass., for a special CBS-TV report on the Kennedy assassination in 1975. It's preliminary report stated it detected "definite

movement of an object in the 6th floor corner window" but could not identify it.

Using techniques varying from close observations to computer processing of the imagery, It's final report concluded no moving objects existed in the double window.

On the other hand, however, studied Hughes film and disagreed with It's view. He notes that the Bronson slide underexposed, is "at least 10% better quality" than the It's film which is overexposed. He noted that a "dodgy image" was the difference between the two films.

"Being underexposed presents with a great many problems," Galt said. Being underexposed goes in the color interference that would stop the flaring off the window of the windows. So we gain a halfway too."